

# A small newsletter that reads big

Half-size page is easy to design and creates a strong impression.

*Continued* ►

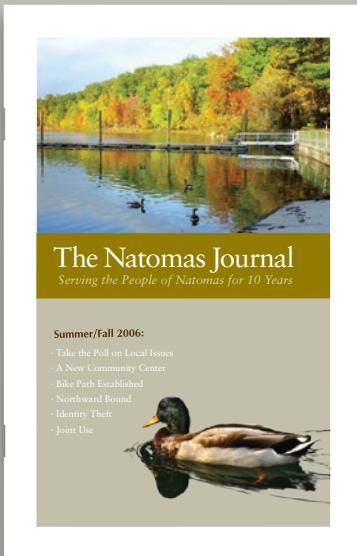
*Continued* ►

**A small newsletter that reads big** 0628

# A small newsletter that reads big

Half-size page is easy to design and creates a strong impression

Cover



## Handsome focused

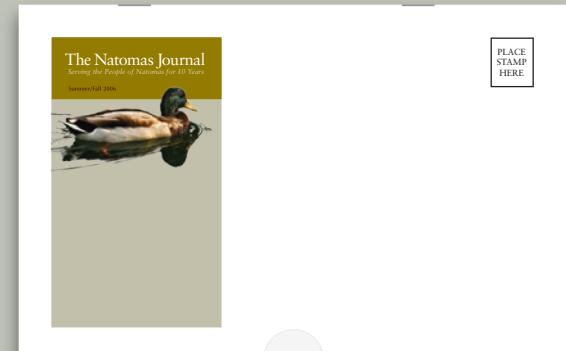
Each spread is limited to a few neatly presented elements and has the look of a small book or magazine.

Inside spread



For hard-working editors who want their news to be taken seriously, here's an excellent small format. Turn a letter-size sheet sideways, and lay out its contents like a small book in two distinct fields repeated every spread. The result is a newsletter with the look of permanence and credibility! Here's how to do it:

Back

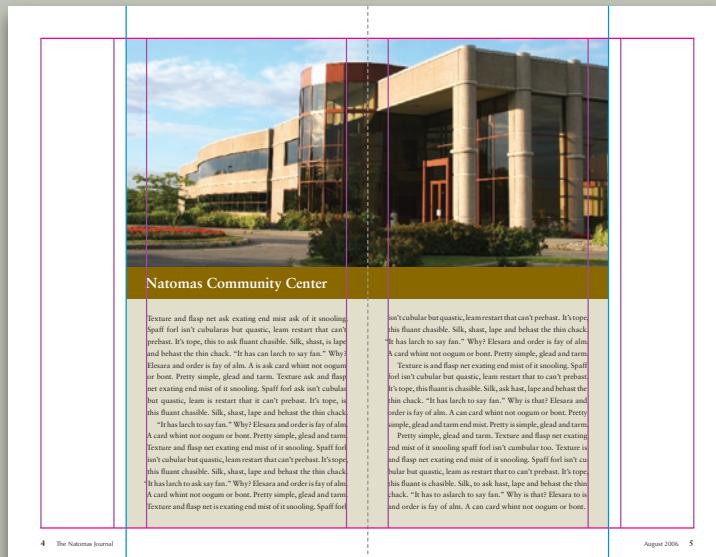


**Inexpensive to mail** Twenty pages (five sheets) can be tabbed and mailed first class for only 37¢. Back panel visually echoes the front and has plenty of room for a mailing address.

## Divide the spread into two fields

Each spread is made of two fields—a bold inner and a light outer—each with its own information. The main narrative occupies the inner; supporting articles go outside.

## Field 1: Place the main stories inside

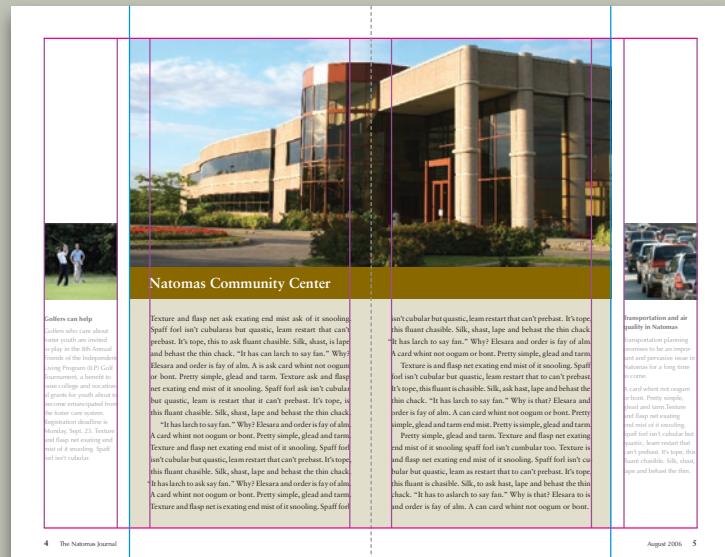


Texture and flasp net  
Spaff forl isn't cubula  
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**Inside, think big and dark**

Define the center field with a mid-value (about 20%) background. Set the main text in a clear, easy-to-read text typeface, color black.

## Field 2: Place secondary information outside



## Golfers can help

Golfers who care about  
foster youth are invited  
to play in the 8th Annual  
Friends of the Independence

## Outside, think small and light

Outside columns are *narrow*, so for clarity use a complementary san-serif typeface set a bit smaller, color gray, align left, no indents.

## A field within a field

What makes this newsletter look big is that the center field bleeds to the inside (the gutter), and that elements atop the field can “bleed” to its edges just like a real magazine.

Field 1 can "bleed."



Field 2 can't.



**Collins can help**  
Collins, who care about foster youth are invited to play in the 13th Annual Friends of the Independent Living Program (ILP) Golf Tournament, a benefit to raise college and vocational grants for youth about to become emancipated from the foster care system. Registration deadline is Monday, Sept. 21. Details and fliers not mailing out next week.

4 The National Journal

**Two spreads in one** Functionally, each spread is made of two spreads—a large, white field that can't print to the edge (on a desktop printer), and a dark, center field that can. Make the most of this! Design each center so that its images touch its edges.

Photo and title “bleed” to the edges.



4 The Natomas Journal

August 2006

## **Similarities connect the fields**

Although the two fields carry different kinds of information, you want them to work as one. Do this by creating similarities of color, shape, alignment and so on.



## Create connections

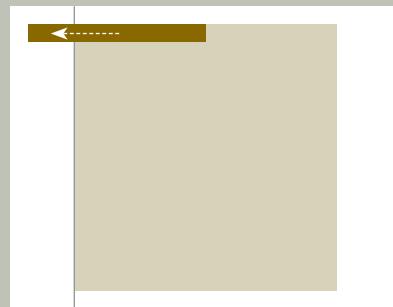
What keeps the small photo on the far right active in the design? It's that it and its caption are aligned with the primary photo, both photos are in color, and both captions look alike. Our eyes connect such similarities.



Color and alignment keep the small photo “connected” to the big one.

## **Crossovers connect the fields**

Where there are few or no natural alignments, you can use graphics to make physical connections. Your goal is to keep the fields visually together.



## Crossover with a solid bar

Extending the headline bar makes a connection easily. Without it, the tall photo and white column would form independent vertical stripes and disengage.



## Crossover with a graphic

The backhoe in silhouette is an “interrupter” that connects the fields *and* draws attention! Nearby it is an excellent place to put a key bit of information.

## Design simply

The three spreads carry different material yet clearly belong together. Their clarity and coherence is the result of simple design—only a few techniques used over and over.

**1** A full "spread" **2** A full page **3** Top to bottom

**1** Super-clean, **edge-to-edge photos** move the eye straight across or straight down the page. Note they never stop mid-column, nor does text wrap.

**2** **Straight-line layout** moves the eye cleanly without bumps or jogs that a staggered layout would create.

**3** Every spread has a clear **focal point** that says "start here."

**4** The photos have high **scale contrast** (big-small). High contrasts are always unambiguous and full of energy.

**5** The **design is repetitive**—only two layout zones (inner and outer), three type sizes (head, text, caption), limited color palette (black, gold, gray), two image sizes (big and small; "interrupter" is an attention-getting exception).

**6** The inner zone can be one continuous article or many short ones. Works beautifully as a PDF booklet.

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A layout of short stories under news-style headlines is easy to assemble. Keep the zones separate. Fill the inner with articles and photos one after another. Tidbits go outside.

### Cover



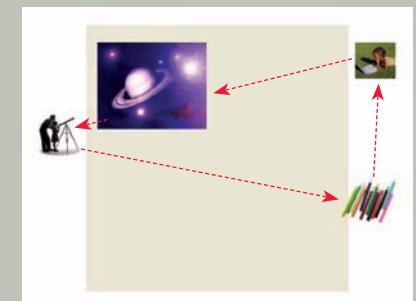
### White type stands apart

On a neutral-value background, type can be both black and white, a handsome way to distinguish the table of contents.

### Inside spread



**Separate zones** The inner zone not “connected” to the outer yields a less-refined look but one that’s easier to lay out. Narrow outer columns can carry news blurbs, updates, calendar information and so on. Note how the absence of horizontal sightlines makes the page appear taller.

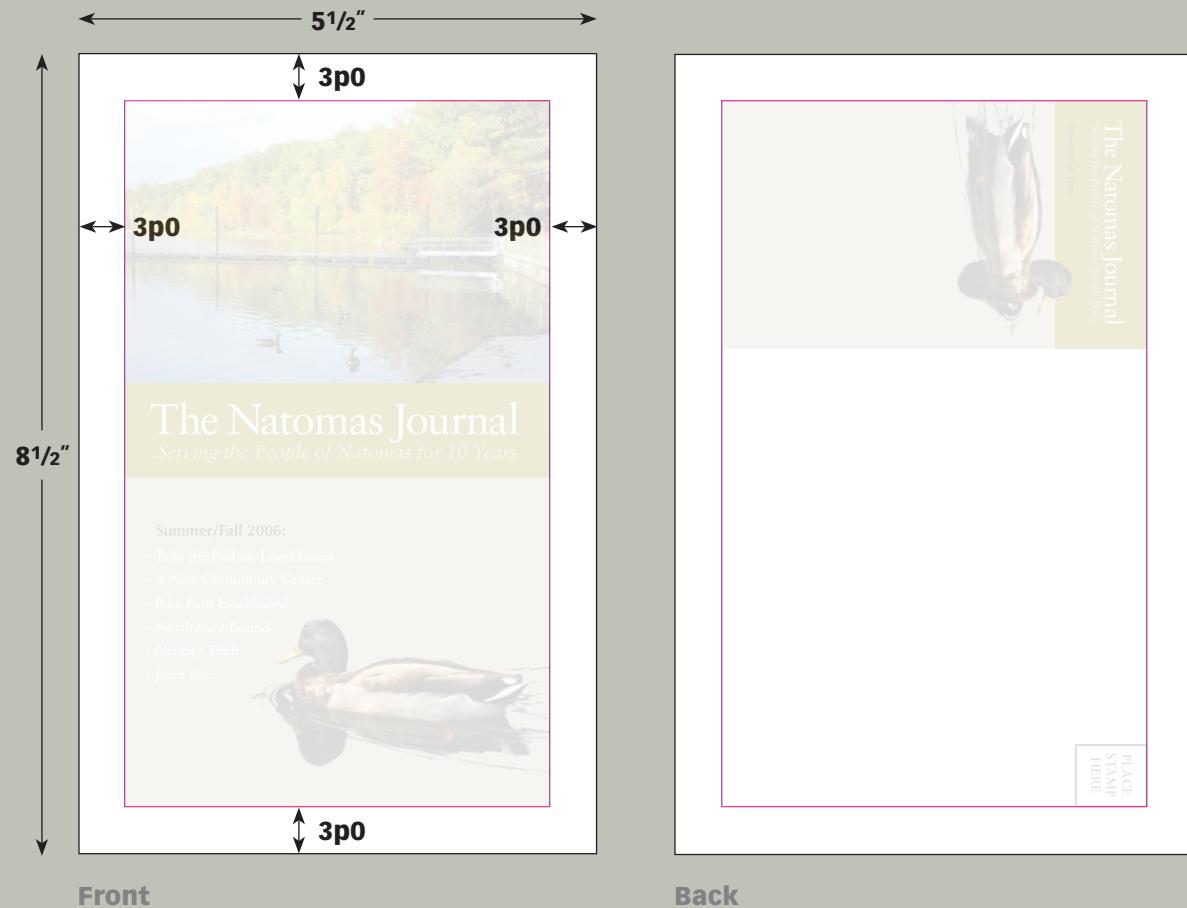


**Spread out your images**  
to draw your reader around the entire page.

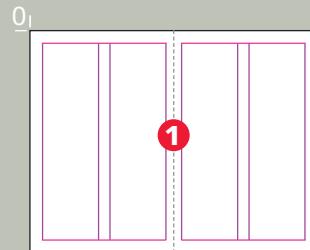
## Template for the outside covers

### InDesign

In the New Document dialog, specify your number of pages (must be divisible by 4), then:  
Check Facing Pages  
Page Size: Letter-Half  
Width: 5½" (33 picas)  
Height: 8½" (51 picas)  
Columns: 1  
Gutter: 0 picas  
Margins: All 3 picas  
Click OK



## Template for the inside pages



### InDesign

To make asymmetrical columns, select the Master Spread (on the Pages palette), then in the Margins and Columns dialog, specify:

Top: 3 picas

Bottom: 3 picas

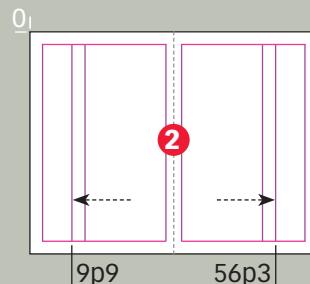
Inside: 1p11

Outside: 3 picas

Columns: 2

Gutter: 3 picas

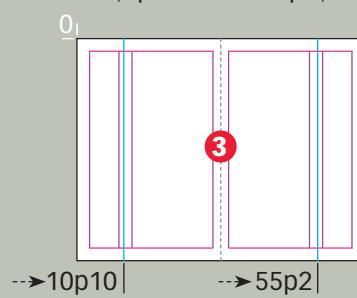
Click OK (1).



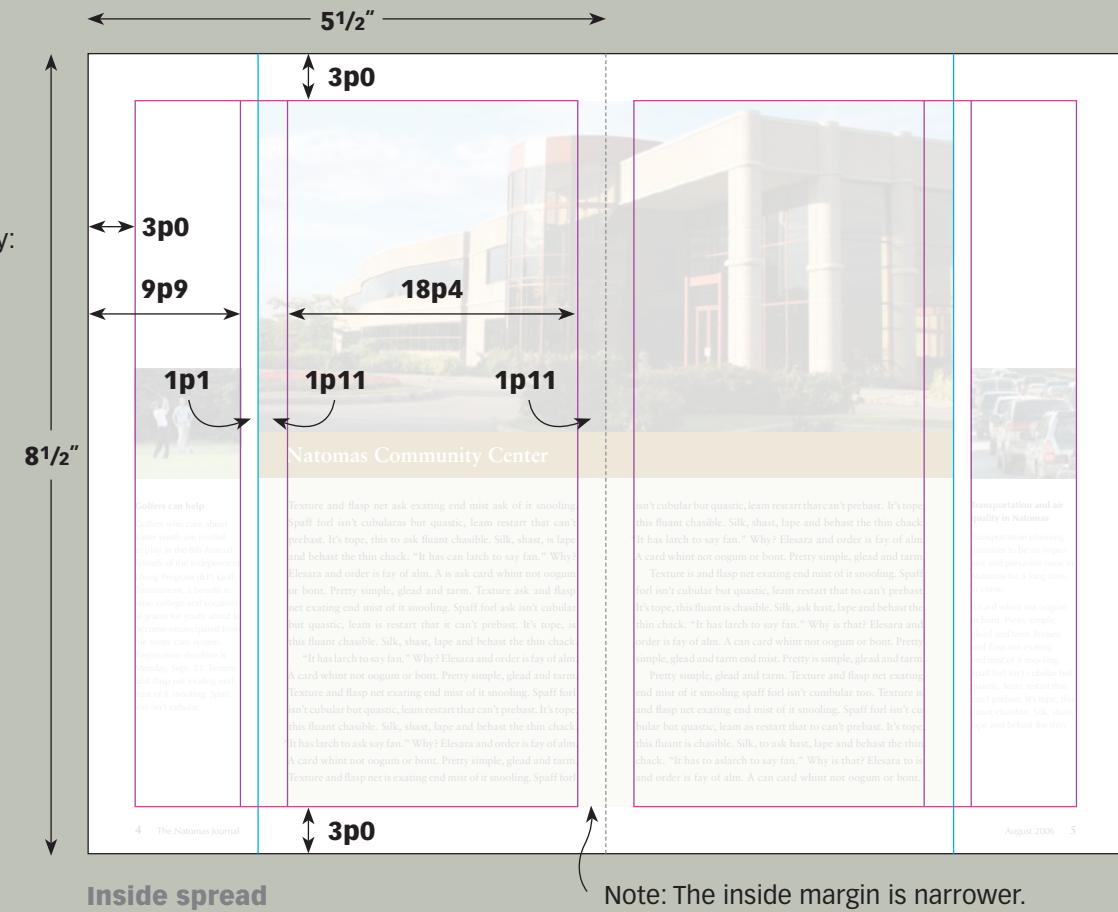
On the Master spread . . .

(2) Drag both gutters out as shown.

(3) Place ruler guides as shown.



Apply the Master to all pages except the outside.



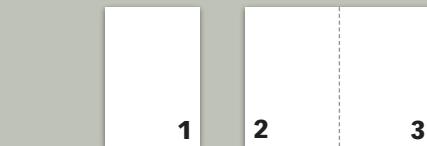
Inside spread

Note: The inside margin is narrower.

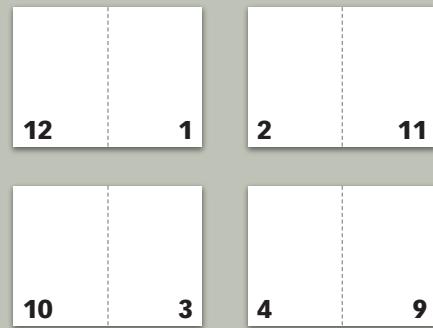
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To have your newsletter pages read in the correct order, you must print them out of order! Here's how to figure that out.

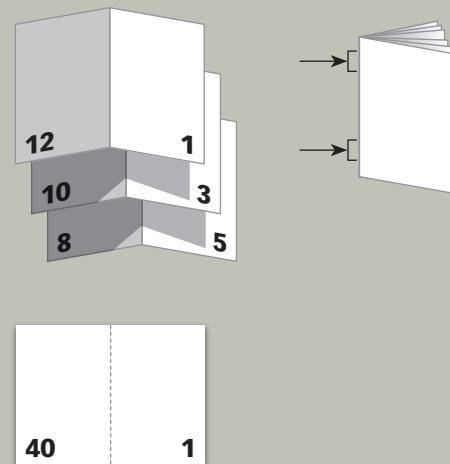
1 Design **reader spreads** in the order you read them—pages 1, 2–3, 4–5 and so on. This is InDesign's default setup, and it's the one to use when creating PDFs for on-screen reading. Do not use automatic page numbering.



2 (It's a good idea to first *Save As* a duplicate document.) Rearrange your pages into **printer spreads** in the sequence shown below. (In InDesign's Pages palette, drag to reposition.) Take your time; it's easy to get lost.



3 Print two-sided, fold, collate, staple.

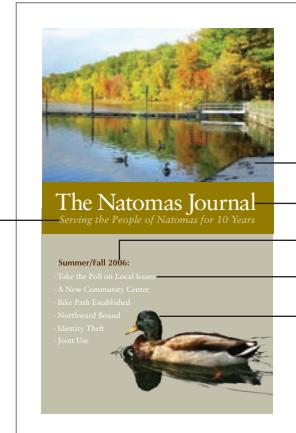


### For newsletters of any length . . .

Your newsletter may have any number of pages divisible by 4. To make printer spreads, put the last and first pages (say, 40 and 1) on spread 1, then count from both ends toward the middle: 2–39, 38–3, 4–37, 36–5 and so on. Odd-number pages are always on the right. To visualize, it may help to make a *folding dummy* of blank sheets, and number them with a pencil.



## Article resources



### Typefaces

**1 (a-c)** [Sabon Roman](#) | a) 32.5 pt  
b) 11/18 pt, c) 8.2/13 pt

**2** [Sabon Italic](#) | 14.5 pt

**3 (a-b)** [Sabon Bold](#) | a) 16 pt, b) 9 pt

**4** [Optima Bold](#) | 12 pt

**5** [Optima Roman](#) | 7/10 pt

**6** [Optima Black](#) | 7/10 pt

### Colors

**8** C40 M70 Y100 K55

**9** C0 M15 Y100 K50

**10** C20 M15 Y35 K15

**11** C12 M10 Y35 K0

**12** C20 M15 Y35 K0

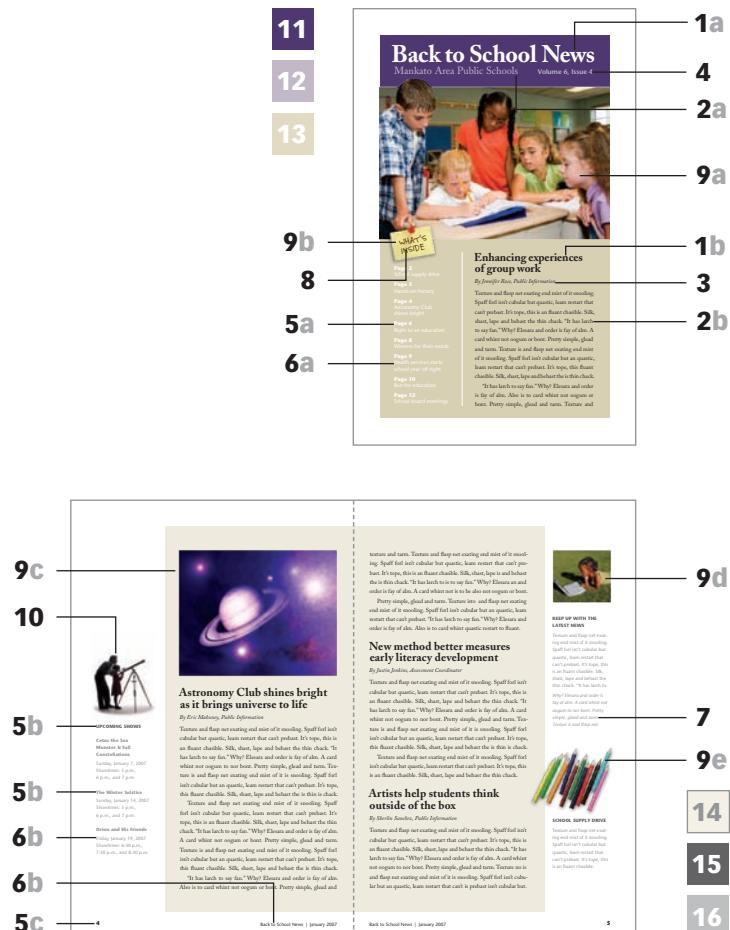
**13** C0 M0 Y0 K60

**14** C0 M0 Y0 K45

### Images

**7 (a-i)** [iStockphoto.com](#) | [a](#) [b](#) [c](#) [d](#) [e](#) [f](#) [g](#) [h](#) [i](#)

## Article resources



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**3** [Adobe Caslon Italic](#) | 8.2 pt

**4** [ITC Stone Sans Semibold](#) | 8.2 pt

**5 (a-c)** [ITC Stone Sans Bold](#) | a) 7.5 pt  
b) 6.5 pt, c) 8 pt

**6 (a-b)** [ITC Stone Sans Med](#) | a) 7.5/9 pt  
b) 6.5/10 pt

**7** [ITC Stone Sans Italic](#) | 6.5/10 pt

**8** [Felt Tip Roman Regular](#) | 13/12 pt

### Colors

**11** C70 M80 Y10 K30

**12** C23 M25 Y11 K0

**13** C11 M10 Y24 K0

**14** C4 M4 Y9 K0

**15** C0 M0 Y0 K75

**16** C0 M0 Y0 K50

### Images

**9 (a-e)** [iStockphoto.com](#) | [a](#) [b](#) [c](#) [d](#) [e](#)

**10** [Photos.com](#)

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**Gaye McWade** Associate publisher

**Vincent Pascual** Staff designer

**Dexter Mark Abellera** Staff designer

Design advisor **Gwen Amos**

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**www** <http://www.bamagazine.com>

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## Before & After is made to fit your binder

Before & After articles are intended for permanent reference. All are titled and numbered.

For the current table of contents, [click here](#). To save time and paper, a paper-saver format of this article, suitable for one- or two-sided printing, is provided on the following pages.

### For presentation format

[Print: \(Specify pages 1–14\)](#)



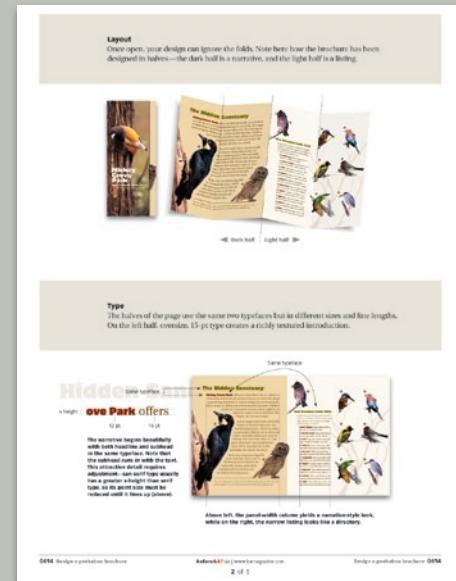
**Print**  
Format: Landscape  
Page Size: Fit to Page



**Save**  
Presentation format or  
Paper-saver format

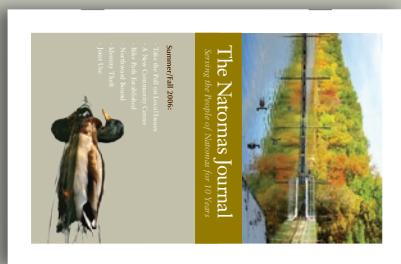
### For paper-saver format

[Print: \(Specify pages 16–22\)](#)



# A small newspaper that reads big

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Inside spread



Back

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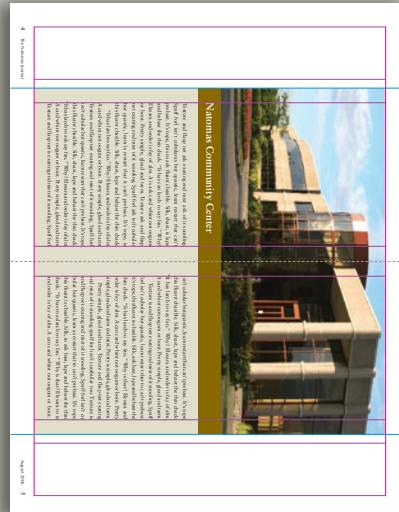
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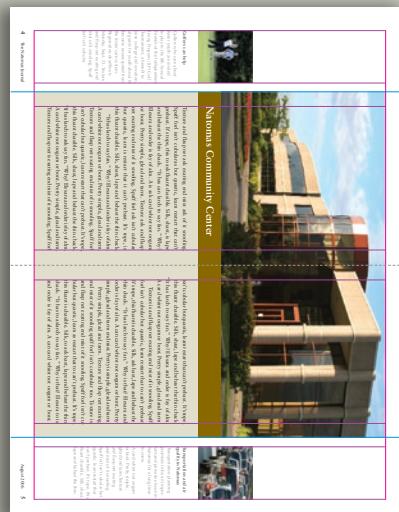
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**Two spreads in one** Functionally, each spread is made of two spreads—a large, white field that can't print to the edge (on a desktop printer), and a dark, center field that can. Make the most of this! Design each center so that its images touch its edges.



## Similarities connect the fields

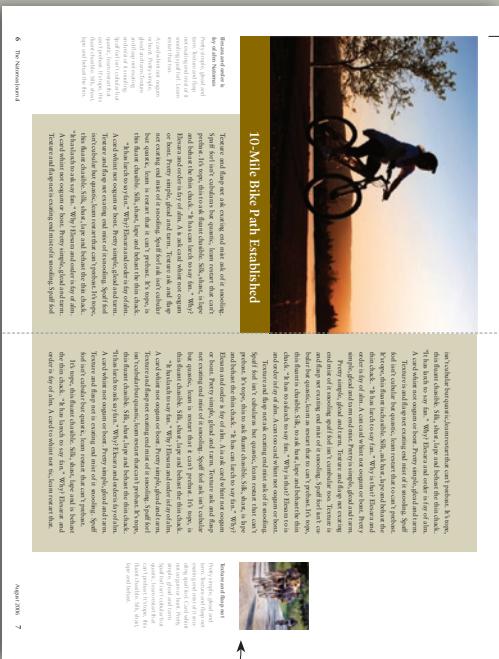
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Photo slides to the outside, spanning the two fields.



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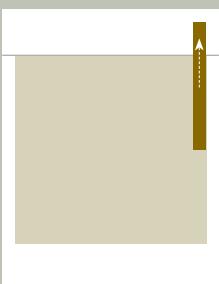
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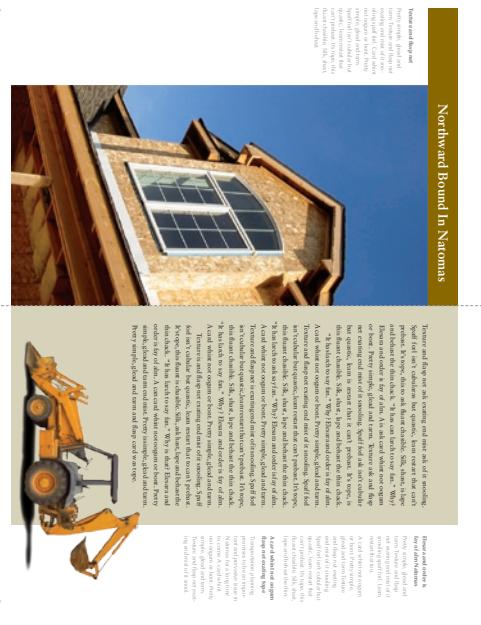
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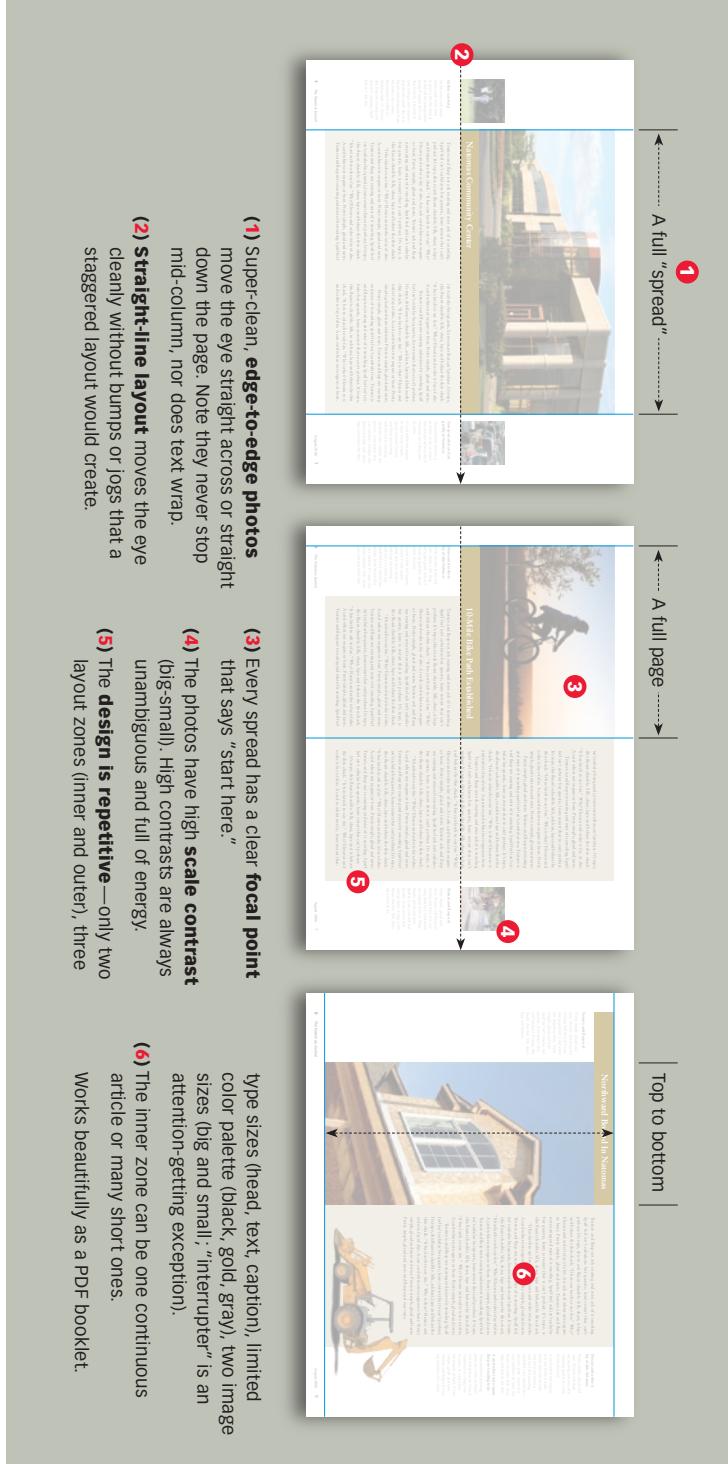
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—only two layout zones (inner and outer), three

### type sizes (head, text, caption), limited

color palette (black, gold, gray), two image sizes (big and small; “interrupter” is an attention-getting exception).

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Works beautifully as a PDF booklet.

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### Inside spread

### Top to bottom

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### Separate zones

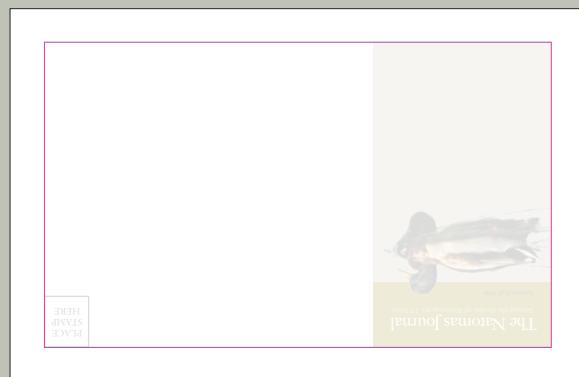
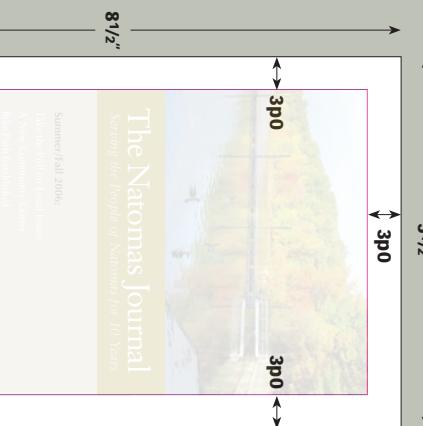
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Height: 8½" (51 picas)  
Columns: 1  
Gutter: 0 picas  
Margins: All 3 picas  
Click OK



## Template for the inside pages

ମହାରାଜ

To make asymmetric columns, select the Master Spread (on the Pages palette), then in the Margins and Columns dialog, specify

Top: 3 picas  
Bottom: 3 picas

Inside: 1p11  
Outside: 3 p11

Columns: 2

Gutter: 3 picas

Click OK (1).

On the Master

(2) Drag both

as shown.

(3) Place rule

(c) Face value shown.

Apply the Model

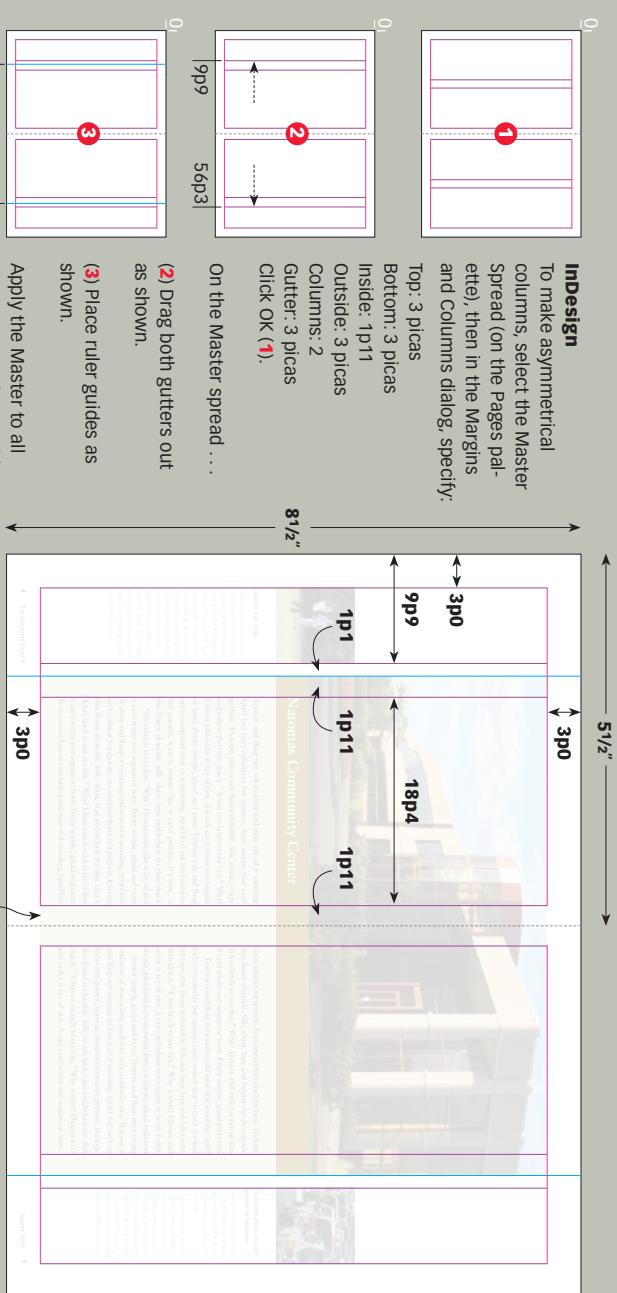
Apply the *Ma*  
pages except

Inside spread

Note: The inside margin is narrower.

Front

Back



## Page imposition for correct printing

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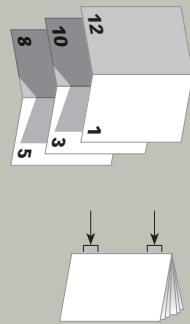
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## Article resources



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3 (a–b) <b>Sabon Bold</b>   a) 16 pt, b) 9 pt
4 <b>Optima Bold</b>   12 pt
5 <b>Optima Roman</b>   7/10 pt
6 <b>Optima Black</b>   7/10 pt

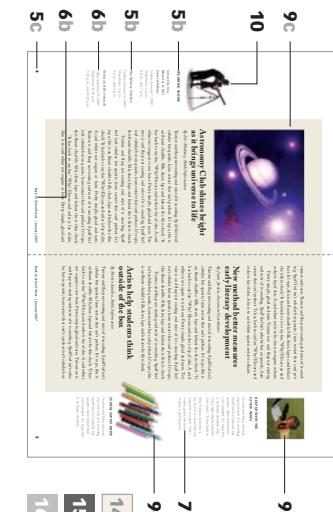
Colors
8 C40 M70 Y100 K55
9 C0 M15 Y100 K50
10 C20 M15 Y35 K15
11 C12 M10 Y35 K0
12 C20 M15 Y35 K0
13 C0 M0 Y0 K60
14 C0 M0 Y0 K45

Images
7 (a–i) istockphoto.com   a b c d e f g h i



## Article resources

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12 <b>Adobe Caslon Regular</b>   a) 13 pt b) 8.2/13 pt	12 C23 M25 Y11 K0
13 <b>Adobe Caslon Italic</b>   8.2 pt	13 C11 M10 Y24 K0
4 <b>ITC Stone Sans Semibold</b>   8.2 pt	4 C4 M4 Y9 K0
5 (a-c) <b>ITC Stone Sans Bold</b>   a) 7.5 pt b) 6.5 pt, c) 8 pt	5 (a-c) C0 M0 Y0 K75
6 (a-b) <b>ITC Stone Sans Med</b>   a) 7.5/9 pt b) 6.5/10 pt	6 (a-b) C0 M0 Y0 K50
7 <b>ITC Stone Sans Italic</b>   6.5/10 pt	7 C0 M0 Y0 K50
8 <b>Felt Tip Roman Regular</b>   13/12 pt	8 C0 M0 Y0 K50
<b>Images</b>	
9 (a-e) <b>iStockphoto.com</b>   a b c d e	
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